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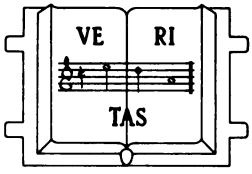

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THE CHOIR-BOY'S MANUAL

BY

HAROLD NEWTON CLARE

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.

THE
Choir-boy's Manual

A GUIDE CONTAINING

DAILY EXERCISES IN BREATHING AND VOCALIZING

WITH

THEORETICAL EXERCISES IN NOTATION, TIME AND EXPRESSION

BY

HAROLD NEWTON CLARE

To be used in conjunction with Clare's "Choirmaster's Manual"

NEW YORK
G. SCHIRMER
35 UNION SQUARE
1908

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Dedicated to

THE PARENTS OF CHOIR-BOYS

IN THE HOPE THAT IT MAY INTEREST
THEM IN HELPING THE HOME
STUDIES OF THEIR SONS

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THE CHOIR-BOY'S MANUAL

DAILY EXERCISES IN BREATHING AND VOCALIZING

BREATHING.

1. Stand upright, heels together, *slightly draw in* front of abdomen, and take long breath through nose; don't sniff. Try to force the ribs out sideways. Hold breath from ten to fifteen seconds, then let go suddenly. Six to twelve times daily.

2. Same as No. 1, but place hands on side-ribs just above the hips, and feel your ribs come out sideways. Shoulders *must not rise.* If they do, practise No. 3.

3. Same as No. 1, but sitting down and holding on to the under part of the seat of the chair, keeping the arms tense.

TONE-PRODUCTION.

Very softly, while you mentally count nine on each tone:

and up the scale.

1. Keep mouth wide open, and try to feel as if you were *drawing in* your breath. *Keep tongue flat,* and be sure your chest is well expanded *all the time;* only your *waist-line* must get smaller as the breath goes out. Finish with your *mouth open.*

2. Sing "oo" on F:

; try and feel as if the sound were right in the highest part of the back of your head; sing *very* softly, just try to get a little, clear note, then sing away down for eight notes, taking great care that as many of the tones as possible feel as if they were in the back of the head, like the first one.

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When F comes easily, sing F♯:

then G:

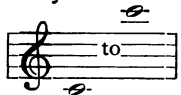
then G♯ (or A♭):

then A♯:

3. When you can sing up to here clearly and softly on "*oo*," do this exercise:

and up.

Sing "oo"; then very gradually open your mouth and run the sound into "oh," taking care to keep "oh" exactly where "oo" was, that is, in the front of the mouth above the teeth; then slide into "ah," taking care to keep "ah"

exactly where "oh" was, and not any louder. Do this on all the notes you can sing, from 

4. Now try to sing a lot of little notes, and leave one out where you see the eighth-rests (𝄾). Count 12 to yourself, and leave out 4, 7 and 10. Feel that each tone causes a little "click" in your throat; *do not move your ribs.* This "click" is felt more distinctly if the "ah" is whispered a few times first. This exercise helps you to save your breath and makes your voice nice and clear.

When a note is struck full and firmly, it is called a good "attack." You listen first to the note you want, and when you are *quite* sure you can "hit" it, just make a little sharp inward movement of the abdomen. This "jerks" the air up to the note you have already prepared.

5.

and upwards.

Move the tongue *very* quickly for the "l." Don't say "ella." Keep jaw perfectly still. Then practise on different vowel-sounds.

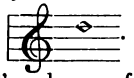
6.

and up.

(These two syllables *le* and *li* are pronounced *lay* and *lee*.)

When you put a consonant like "l" in front of "ah," it is much easier to attack, because "l" puts the tongue forward. Now try the same exercise, just saying "ah,"

"ay," "e," and see if you can get them as clearly without scooping up to them. *Always keep your tongue flat*, and fix your eyes on something, and remember to *keep your jaw perfectly still* when you are saying the "l's."

Now you know what "head-tones" feel like, you must always sing them whenever you see a note written on or above the 4th line in music:  . This line is called D, and stands for "danger,"—danger for fear you might force the kind of tone used *below* D, *up to* or *beyond* D. All the notes to be sung in the "head" are written *square* in this book: 𝅗𝅥 𝅘𝅥, *to remind you.*

7.

Take the *last three notes to one word*, and use the head-tone *before* you get to D, if you like, *but never past it.*

10.

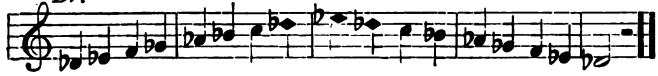
In this exercise we are trying to "jump" *evenly* from the medium tones to the head-tones. When you get the high note, slide down to the lower note again, and touch it *as softly as you possibly can.*

DAILY EXERCISES ON SCALES.

All Nine-note Scales from C to B.

C Major.

D♭.



D.

E♭.

E.

F.

F♯.

G.

A♭.

A.

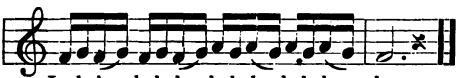
B♭.

B.

FACILITY.

Exercise 13. Softly. Jaws still. Tongue must move quickly to form consonants.

NOTE. In the following exercises pronounce the vowels thus: "a" like "ah," "e" like "ay," "i" like "ee," "o" like "oh."



and up the scale.

La la la la la la la la la la la la la

Le le le

Li li li

Exercise 14. Slowly. Watch the notes marked + to see you get them distinctly.

Ah—— ah—— ah—— ah—— ah

E —— E —— E —— E —— E

I —— I —— I —— I —— I

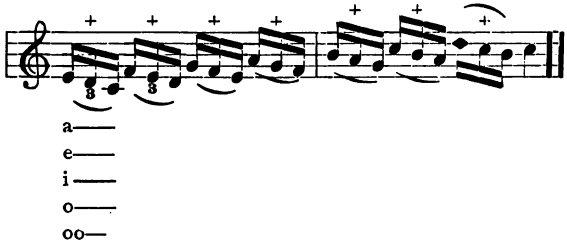
Exercise 15.

La la la— la la la— la la la— la la la— la

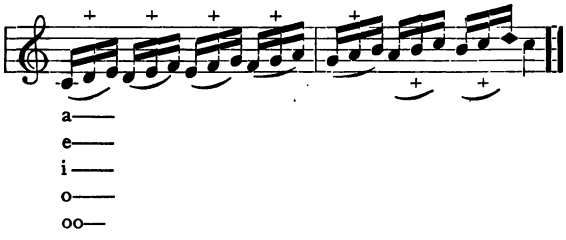
Le le le—

Li li li—

Exercise 16. Triplets (3 notes in the time of 2). Slowly at first. Watch note marked + to see it is done distinctly. Don't accent the first note of each group too heavily



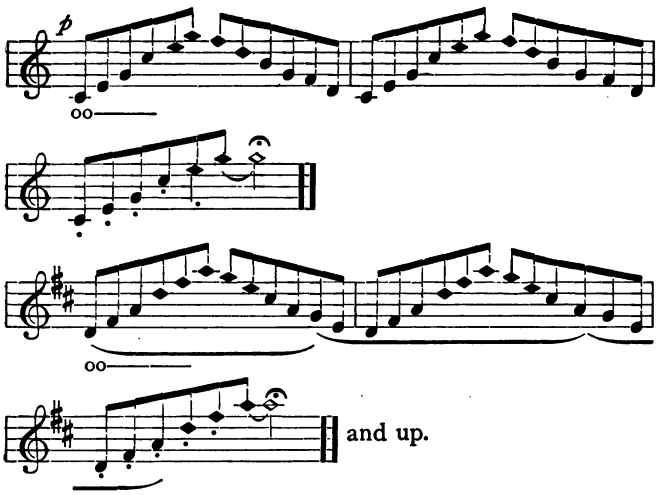
Exercise 17. Same as last exercise.



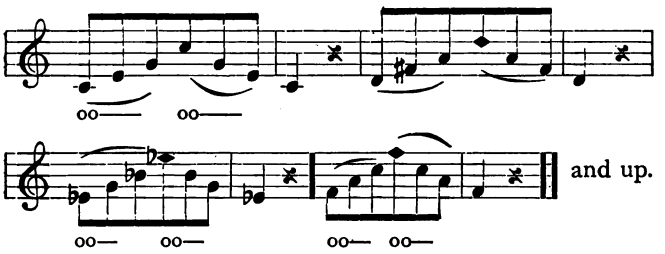
Exercise 18. Same remarks.

Exercise 20. The last measure must be sung quite detached, and the last note held a long time. Up to top C.

Exercise 20.

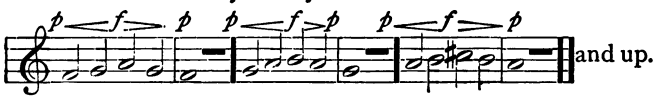


Exercise 21.



(*Crescendo.*) Use the abdominal muscles only. Keep the chest out all the time. Work up to the middle note, then let the pressure of the muscles relax; open the mouth wider as you try to get louder. *Do it very gradually.*

Exercise 26. Very slowly.



GENERAL THEORY.

NOTATION.

Notes:

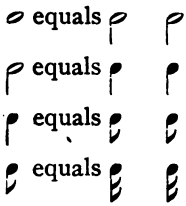
Whole Half Quarter Eighth Sixteenth

Rests:

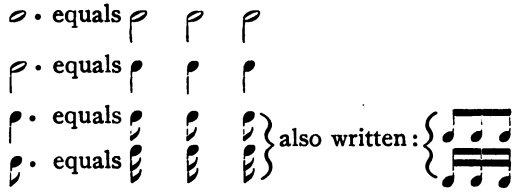
The first two rests look alike, but the "stronger" one *hangs*, the "weaker" (or half-rest) has to "sit" on the line.

The eighth-note has for a rest, and for every hook added to the note a hook is added to the rest corresponding in time-value.

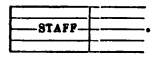
Every note is worth two of the next smaller kind:



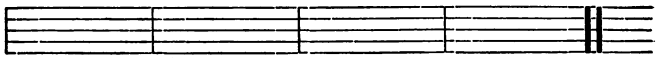
If we put a dot after a note, the note is worth three instead of two:



Bar.

A bar is placed vertically on the staff: 

By bars the staff is divided into measures:



Bar. Bar. Bar. Double Bar.

At the head of a piece of music is the "time-signature," e.g., which tells us how many notes each measure is to have. The most usual time-signatures are:

$\frac{4}{4}$ or C (called "common"), with four quarter-notes to a measure.

$\frac{2}{4}$, with two quarter-notes to a measure.

$\frac{3}{4}$, with three quarter-notes to a measure.

$\frac{2}{2}$, with two half-notes to a measure.

$\frac{3}{2}$, with three half-notes to a measure.

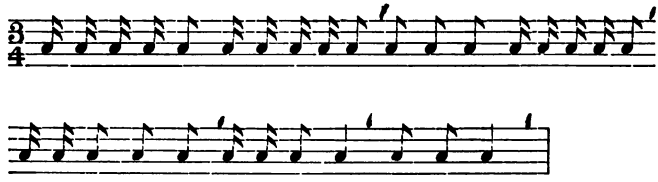
$\frac{6}{8}$, with six eighth-notes to a measure.

The bottom figure tells the *kind* of note; the top figure tells the *number* of notes of that kind in each measure.

EXERCISES.

Copy this out, and divide these notes into values of four quarter-notes by bars:

Divide these notes into values of three quarter-notes by bars:

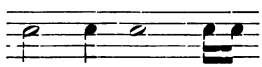


Divide into values of two half-notes in a measure:

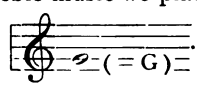
Divide these into values of three eighth-notes in a measure:

Divide these into four quarter-notes in a measure:

Write eighth-notes equal to these notes:



If a note is "tied" to another of the same name, add its value to the first one; *don't sound it twice:*

In front of treble music we place on the staff the Treble Clef or G-Clef: 

. That fixes the second line as G, and makes the five *lines* E, G, B, D, F, and the four *spaces* between F, A, C, E.

Notice that the basses have a different clef.

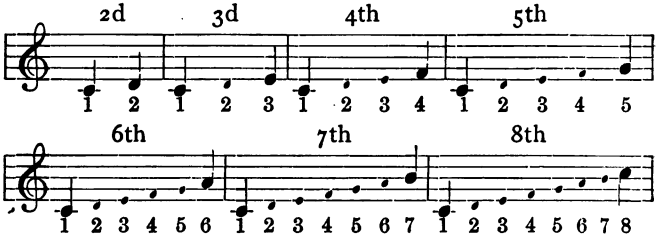
This sign (♯) is a *sharp*, and when set in front of a note raises it half a step (a semitone).

This sign (♭) is a *flat*, and lowers a note half a step (a semitone).

This sign (♮) is a *natural*, and "contradicts" a sharp or flat already used in the same measure; because, when once a note is made sharp, it is sharp again when it occurs in that measure, *unless* "contradicted" by a natural.

INTERVALS.

The difference in pitch between two notes is called an interval.



Observe that all the *uneven* intervals, if they start on a line, end on a line (3ds, 5ths, 7ths). The *even* intervals occupy a line *and* a space (2ds, 4ths, 6ths, octaves).

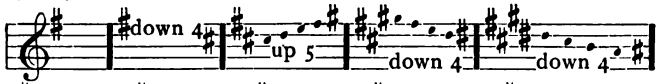
THE MAJOR KEYS.

There are seven sharp keys and seven flat keys. Start on C and count "5 up" (counting C as "1"), and you reach G, keynote of the key of G, with 1♯. Then start anew on G, count "5 up" (counting G as "1"), and you reach D, keynote of the key of D, with 2♯. By continuing similarly, the following table may be constructed:

SHARP KEYS.

From C count 5 up to G, keynote of the key of G, with 1♯.
" G " " " " D, " " " " " D, " 2♯.
" D " " " " A, " " " " " A, " 3♯.
" A " " " " E, " " " " " E, " 4♯.
" E " " " " B, " " " " " B, " 5♯.
" B " " " " F♯, " " " " " F♯, " 6♯.
" F♯ " " " " C♯, " " " " " C♯, " 7♯.

The *seventh note* of each scale is the new sharp, and as each new key is five notes higher than the key before, the new sharp must be five notes higher, too; but if in placing these sharps on the staff we find that "5 up" goes too far, we come "4 down," which gives the same note an octave lower.



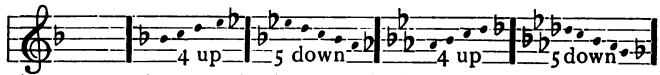
1♯: Key G 2♯: Key D 3♯: Key A 4♯: Key E 5♯: Key B

6♯: Key F♯ 7♯: Key C♯

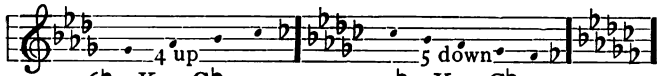
FLAT KEYS.

Start on C and count "5 down" for the first flat key, counting C as "1." If, in writing flats on the staff, there is not room to "go down" 5, "go up" 4 — just the opposite of the rule for sharps.

From C count 5 down to F, keynote of the key of F, with 1♭.
" F " " " " B♭, " " " " " B♭, " 2♭.
" B♭ " " " " E♭, " " " " " E♭, " 3♭.
" E♭ " " " " A♭, " " " " " A♭, " 4♭.
" A♭ " " " " D♭, " " " " " D♭, " 5♭.
" D♭ " " " " G♭, " " " " " G♭, " 6♭.
" G♭ " " " " C♭, " " " " " C♭, " 7♭.



1♭: Key F 2♭: Key B♭ 3♭: Key E♭ 4♭: Key A♭ 5♭: Key D♭



6♭: Key G♭ 7♭: Key C♭

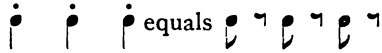
The last three scales of the sharps and flats are the same. D♭ is the same as C♯, so the key of 5 flats is the same as the key of 7 sharps. G♭ is the same as F♯, so the key of 6 sharps is the same as the key of 6 flats. C♭ and B are the same, so 7 flats and 5 sharps are the same key. This changing is called "Enharmonic," which means changing the name without altering the pitch of the note.

Remember that the flats and sharps of *two enharmonic keys added together always make* 12.

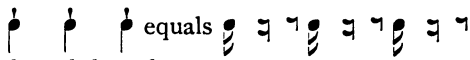
A FEW MUSICAL SIGNS.

Staccato. Three kinds: Dot (·), Dash (ı), and Slurred Dot (·‿·).

The dot takes away half the value from a note:



The dash takes away three-quarters the value of a note:



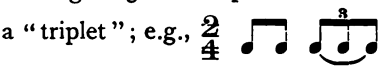
The slurred dot takes one-quarter away:

so you see staccato signs really save writing a lot of rests.

Accent. Special accents are marked ∧, >, *fz*, meaning that the note so marked must be sung a little louder than the others.

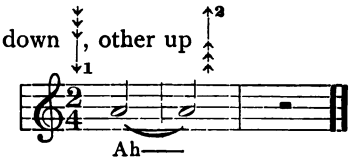
This sign means that the music is to be repeated.

This sign 𝄐 is called a "Hold" (or Pause), and means, sustain tone until the conductor cuts off the beat.

Sometimes three notes are played in the time of two. The figure 3 is then placed over them, and they are called a "triplet"; e.g.,  . Here the last three eighth-notes are played in the time of one quarter-note, the same as the first two eighths.

Learn to beat time by moving the hand as you count:

In $\frac{2}{4}$ one down ↓1, other up ↑2



Sing these and beat time; remember that a beat does not end until the next one begins. There is no real space between beats; so in this we say 1 (down), 2 (up), 1 (down), 2 (up), 1 (down), 2 (up), 1 (down), 2 (up), 1 (off). The "off" is a sort of little flourish or cutting off the note; the choirmaster will show you. Anyway, to beat these two measures of two beats each, you really count five beats.

$\frac{3}{4}$ time: 1 down ↓, 2 up to the left ↖, 3 up to the right ↗.

$\frac{4}{4}$ time: 1 down ↓, 2 to the left ←, 3 across →, 4 up to the left ↖.

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